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A magnificent silver Tea and Coffee Service, designed and manufactured by Mr. Benson, of Ludgate Hill, and Old Bond-street, has just been presented to Mr. J. J. Carrodus, of London, by the inhabitants of Keighley, and bears the following inscription, "Presented to Mr. J. J. Carrodus, of London, by the inhabitants of Keighley (his native town), this silver Service, as a token of respect for his high attainments as a violinist. Nov. 22nd, 1867."

A very handsome presentation silver *bâton*, manufactured and designed by Mr. Benson, of Old Bond-street, has been sent to us for inspection; and we have much pleasure in bearing testimony to the extreme beauty of the workmanship. It is ornamented with laurel leaves engraved. The handle is elegantly shaped, with cord and tassel attached, and at the top is a beautifully executed gold lyre. It is enclosed in a green morocco case, with a silver plate on the lid, upon which is engraved the following inscription. "Presented to Band Sergeant Thomas Gustave Brooks, 41st Welsh Regiment, by Signor Michael Angelo and the Masters of S. Peter's College, Agra, for his firm perseverance and success in instituting a juvenile instrumental band and glee class, which performed before their Excellencies the Governor General and the Commander-in-Chief of India; and at the Provincial Exhibition, N.W.P., 1867; also for producing a series of interesting and very successful concerts at the College."

WE are requested to state that the Rev. R. Brown has resigned the Honorary Secretaryship to the Choir of the Ancient Concerts.

WE regret to announce the death of Mr. R. Addison, well known for many years as a partner in the firm of Cramer, Addison and Beale, and afterwards as a music publisher in Regent Street. The decease of Mr. Addison will be keenly felt by the many private and professional friends with whom he has been so long associated. His death took place at his residence, Clifton Gardens, Maida Hill, on Friday morning, the 17th ult.

### Rebibeus.

*The Musical Directory, Register, and Almanack, for 1868.*  
London: Rudall, Rose, Carte & Co.

WITH every desire to speak well of what really might be a faithful record of musical events, upon which all interested in the art could rely, it is impossible to commend this work, which perpetuates, year by year, a number of errors, all of which could be corrected, with a moderate amount of research, in two or three hours. Let us select a few of these at random. Mendelssohn is here stated to have died on the 4th January, 1846:—he is known to all musicians to have died on the 4th November, 1847. Weber is said to have been born on the 16th December, 1786—his father's hand has recorded the birth of his son on the 18th December of that year; but, extraordinary to relate, the *Musical Directory* also states him to have been born on the 22nd April, 1781! Mozart is said to have died on the 28th May, 1787, and again on the 5th December, 1792:—the real fact being that his death took place on the 5th November, 1791. Equal inaccuracies occur in the records of musical Institutions. In the account of the Royal Academy of Music, for instance, the confusion between the old and the new constitution of the Academy is bewildering; for, although Professor Bennett's name appears as Principal, Mr. Lucas is said to be Chairman of a "Board of Professors," (which does not exist) and the names of many teachers are down who are no longer connected with the Institution. These changes are all announced in the prospectuses of the Academy, which have been printed and circulated for nearly a twelvemonth. Lastly we may mention that in the account of the Philharmonic Society, Professor Bennett is named as Conductor of the concerts, notwithstanding the well known fact that Mr. W. G. Cusins officiated, with so much success,

in capacity during the whole of last season. We do not desire to multiply instances of similar errors; our only wish being to call the attention of those who have the revision of the work to the necessity of thoroughly investigating the truth of the statements put forth; for as we see much in the design of the publication to admire, we should be sorry were the inaccuracy of its contents to prevent its commanding a due amount of success.

### *Pickings from Papers on Musical Quacks and Quackery.*

By J. H. DEANE.

IF this is the same Mr. Deane who has written some very excellent papers on the neglected works of classical composers, we regret that he should have set up as musical satirist upon such capital as the following:—"From the *Bumpton-on-the-Bosh Independent*.—A grand concert was given in the Assembly-Rooms, on Monday last. After some of the most popular vocal pieces had been sung, including "I would I were a toad," "I'd choose to be a cabbage," &c., the "Bumpton Tongs and Bones Cat-call Harmonic Union" performed, amongst other choice morceaux, the grand chorus "Cheer, muffs, cheer" from the celebrated Oratorio "Betsy Prigg." Two young lady amateurs then gave us the "Roley Poley" quadrilles on the Piano, followed by the "Georgey Porgey" mazurka by another young lady, who, upon being rapturously encored, dashed off in brilliant style the ever welcome 'Shower of cats.'"

NOVELLO, EWER AND CO.

*Alte Clavier Musik, neue herausgegeben, von E. PAUER.*  
Leipzig: Bartholf Senff.

HERR PAUER's historical performances of specimens of old compositions for the keyed instruments which preceded the modern pianoforte, have been among the most interesting events of several past seasons. The progress and development of the form of the Sonata from the old Toccata, the disappearance of most of the old dance movements, with the exception of the minuet, which is now almost superseded by the modern Scherzo; the gradual abandonment of the fugue, formerly a general attribute of instrumental music; the rise of the graceful French *Rondeau*, a form still largely used—all these, and other, interesting changes and modifications have been plentifully illustrated by Herr Pauer's performances, and are now more permanently exemplified by the very valuable and interesting collection here referred to. Most instructive also is it, to the inquiring musician, to trace the changes in the style of passage writing here exhibited. The early use of formal sequences and runs; the grand, sustained, church-like sublimity of Sebastian Bach, changed by that inventor, his second son Emmanuel, to a light and graceful melodic style that marks the transition from the school of Harpsichord music, with its formalities and excessive use of the *arpeggio*, to that expansion and symmetry of form developed by Haydn and Clementi, ennobled by the rich and romantic imagination of Mozart, to culminate in the symphonic grandeur of the Sonatas of Beethoven—the different stages of progress which have preceded these last and greatest developments of pianoforte music, are fully illustrated in the above-named collection of well chosen specimens by composers of the various schools of Italy, England, France, and Germany, the earliest examples being those charming pieces of antique quaintness "The Carman's Whistle," and "The King's Hunting Jigg," by our Elizabethan composers, Dr. Byrd and Dr. Bull; and the latest consisting of various Italian and German specimens of the close of the last century. Several admirable pieces by various sons of Bach are given, as well as a Fantasia and Fugue by John Ernst Bach worthy of the great Sebastian himself. Emmanuel Bach (the second son of the great contrapuntist, with whom, as already said, commences the period of transition from the old formal Harpsichord style to the freedom and melodic grace of modern pianoforte music, will receive illustration in a